

Don't Let "Low" Sound Volume Kill Your Shows!

Make Sure Your Staff Reads ALL of Publix Opinion

Publix



The Official Voice of Publix

Opinion

Make Sure Your Staff Reads ALL of Publix Opinion

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Publix Theatres Corporation, Paramount Building, New York, Week of April 13th, 1929

No. 49

PUBLIX LEADERS IN CONVENTION

DIVISION AND DISTRICT MANAGERS PLEDGE GREATER GLORY FOR 2ND QUARTER

Fresh from their successful efforts in the first quarter of year, in which the assigned quota of practically every division was appreciably exceeded, Publix division and district managers and bookers met at the Home Office for their regular quarterly convention last week and pledged themselves to even greater triumphs for the second quarter.

President Sam Dembow, greeted the field heads in the presence of President Sam Katz, who was away at the Coast, and welcomed them to New York. Mr. Dembow expressed his gratification with the excellent results obtained during the past quarter, declared that business was in unusually healthy condition, and, he cautioned, did not mean there was not plenty of room for improvement in each individual.

Mr. Dembow's talk was based on two main headings. They were: (1) What we expect of the divisions in the field during the second quarter, and, (2) What we expect of the district managers to offer. Under the first heading, Mr. Dembow declared that the Home Office expects every division to be reached or exceeded during the coming quarter. He outlined certain changes which would cut down expenses and would facilitate this objective.

As to what will be offered to the divisions in the field, Mr. Dembow declared that never in his experience has the theatre manager been confronted with such a formidable array of super-hits as will be offered for Publix theatres during the coming quarter. If such excellent results were obtained from

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ORGANIZATION IS URGED BY FELD

"Organization" was the predominant note in the message delivered by Milton H. Feld, Divisional Director of Section A, to the divisional district managers under his jurisdiction who met at his office during the Convention.

One of the outstanding accomplishments of the first quarter," declared Mr. Feld, "is our gradual development to the point where we are about our business like soldiers, a staple business men with jobs to do. As a result, we have started to give the business instead of having the business drive us. This can come from organization.

However, there is still much to be done along these lines. We still have ourselves to be so occupied with details that we apparently have no time for the major items of successful theatre operation. We have become so engrossed in routine that we seem to have forgotten that the thing we are selling is the most important thing we have to sell. Get organized! Strip yourself of all the unimportant details; organize matters so that every man is doing his job and that you are doing it for him. Check up on your men. That will take care of the details. Then, when you have made your own time available for your own work, examine your situation like an expert. Most men would be patient. Scrutinize it carefully, analyze it, seek its weakness and give the problem the concentrated thought necessary for its solution. You can then efficiently and efficiently build up your theatre operation into a perfectly functioning organization.

NEW WAY TO SELL NEW PRODUCT

With the advent of the new product of all talking pictures, an entirely new phase has been reached in the moving picture industry from a selling viewpoint. Lewis E. Schneider, Divisional Director of Section B, told the divisional and district managers of his section at the meeting held in his office during the Convention.

"We are practically in a new business," declared Mr. Schneider. "You can't sell such stupendous productions as 'The Letter,' 'Gentlemen of the Press,' 'The Trial of Mary Dugan,' 'The Cocoanuts' and pictures of like calibre in the same manner as you sold the silent product of a few years back. When one of these pictures plays in your town, the event is comparable to the appearance of a famous Broadway legitimate stage play in the original cast, and it should be sold in that way."

"HERMAN WOBBER MONTH" IN MAY, IS TRIBUTE TO PUBLIX COAST EXECUTIVE

Publix is joining the entire Paramount organization in salutation of Herman Wobber, during the month of May.

EXPLOIT SHORTS LIKE STAGE ACTS!

The treatment of talking shorts by managers in the same manner as if they were acts in flesh and blood was one of the main points stressed by William A. Saal, Director of Film Buying and Booking for Publix, in his address to the divisional and district managers at the Convention.

"With the present perfection of the talking short," declared Mr. Saal, "no one can deny that it is rapidly taking the place of the vaudeville act. Judged by the only sure test—audience reaction—the gales of laughter which rock the theatre when a good short is shown should convince even the most sceptical. If the ticket buyers so clearly and enthusiastically indicate their acceptance of this vehicle of entertainment, why shouldn't the manager, too, accept it as such and exploit it like he would a vaudeville act or any other attraction?"

"I cannot stress this point too strongly. Managers should see these shorts in advance, definitely plan a place for them in programs, boost them, run them in ads, make tie-ups on them and exploit the screened personalities, whether it be a singer, a comedian or a band just as if the persons themselves were to appear at the theatre."

WARNING!

"Severe as we may have appeared to be in the past on the neglect of sound presentations, we were not half as drastic as we are going to be in the future," declared David J. Chatkin, General Director of Theatre Management, in addressing the general assembly of divisional and district managers at the Convention held in New York City.

"Nothing is more important than a perfect sound performance," Mr. Chatkin continued. "At an age when the emphasis of the entire amusement industry is slowly but steadily veering toward the talking pictures, it is most imperative that the sound performances be as perfect as it is humanly possible to make them. Nothing is more important."

"It is true that, at the present time, our theatres give as good sound performances as any theatre or group of theatres in the country. That is not enough. They must be practically perfect. We can't stress this point too much or watch our sound presentations too closely. If they are not 100 percent, then they are no good."

PAST QUARTER REVIEWED BY MR. CHATKIN

The re-allocation of Publix man power has produced most effective results, according to David J. Chatkin, General Director of Theatre Management, who outlined the high lights of the past quarter at the Convention.

"The re-alignment of territory was a big job," declared Mr. Chatkin. "That it was a step in the right direction is proven by the splendid results obtained during the past four months. In the re-allocation, the men were confronted with new territories and were handicapped by the usual obstacles encountered when working on unfamiliar ground. Despite this, they, as well as the men who remained on the territory, did a wonderful job."

"One thing the re-allocation did was to create a better understanding between everybody. It has resulted in a closer contact with the Home Office. Most outstanding of all, it has been instrumental in building up our man power. The importance of this cannot be over-stressed inasmuch as we will never be greater than our Man Power."

"Another highlight of the past quarter is the establishment and functioning of our Personnel Department. Much serious thought and personal attention must be given to the work of this department. Study its charts. They indicate the weakness of the men to you and give us a picture of the man's ability so that we might know where he fits in."

Mr. Chatkin then spoke about the better understanding of sound created during the past four months and warned the men against the neglect of sound in theatres. After enumerating the results of the first quarter and expressing his gratification with them, he explained the purpose of this meeting.

"First, it is to stress the importance of the second quarter in the results of the year. According to past records, we either win or lose by the results of the second quarter. If we have produced such excellent results in the first quarter, we should do even better in the second with the extraordinary alignment of box-office hits ahead of us."

"Then, it is our desire to transmit to you men, some of the tremendous enthusiasm which we feel for the second quarter product. I feel certain that when you have witnessed the screenings which we have prepared for you, your enthusiasm will equal ours."

"In order to sell this magnificent product with the greatest results, each man must know his picture. He must see them, feel them and transmit his enthusiasm to the men under him. You should make a special effort to see as many as these pictures as possible and send a weekly letter of your impressions to your men."

"LOW" VOLUME DEADLY EVIL, SAYS EXPERT

Running a synchronized picture too "low" in sound volume is as deadly in its effect as running it too high, according to Irvin Talbot of the Paramount Music Department.

Mr. Talbot was conductor of the orchestra for the New York Paramount Theatre until he was transferred to the Synchronizing Department of Paramount. He has been active in the scoring of such productions as SHOPWORN ANGEL and WOLF SONG.

For several months he has been watching carefully the reactions of various audiences to sound pictures, and has formed certain definite ideas which might be helpful to managers when showing pictures with synchronized scores.

"Several times I have heard excellent scores ruined by the volume being too low," said Mr. Talbot. "The individual who sets the volume for the theatre, or projection room, should first of all realize that the music is set to the pulse and rhythm of the picture, that it is not merely sound, and therefore the volume must be carefully set to accentuate and bring out the action of the picture."

"When the volume is too low, the music loses all color, becomes drab and monotonous and the manager wonders why his audience becomes restless. He does not realize that when the action

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PROTECTION!

Write your newspaper display ads two weeks before playdate, and have them set-up immediately. All necessary corrections and revisions should then be made. Get enough proof-sheets to give one to each department head in your theatre or operation, and attach a memo, asking for comment (1) as to whether the ad is correct in every detail. (2) If the correct sales-appeal is made properly compelling (3) are prices and starting times of feature picture correct. The comment and proof should be returned to you 3 days before insertion day.

You'll then get the thought and protection deserved and required by the institution for which you are publicly speaking. Make it the responsibility of everyone to return his proof with comment on your deadline day.

This scheme is successfully working in many retail organizations where advertising is the most important part of the operation. The it is not now done in show business, there is no good reason why it shouldn't be done. The display ad is far too important for any single mind, no matter how faithful or brilliant, to take the whole responsibility for it. A trained advertising mind should prepare it as perfectly as possible, and be the final judge, but the foregoing plan will be found effective in many cases in removing possible imperfections.

MAKE POSTERS SELL SHOWS, NOT ART

Some theatres make the error of going in for "artiness" and complicated effects in their posters. PUBLIX OPINION would like to call attention to the fact that the very essence of art is simplicity and that is particularly true in posters.

The principal reason for posters is to advertise an attraction—and not the cleverness of a sign-painter or poster artist.

A poster that stands out first as a work of art, and second as a selling-medium for your boxoffice, is all wrong.

Competently executed posters are of course artistic in color scheme, lettering, layout and figure-work. But to fulfill the purpose for which they are intended, they first must advertise—and must be simple. Their attractiveness must not take the form of "studies" in artistic expression to such an extent that the advertising-message is secondary or entirely lost. When the advertising message is lost, or "buried," you might better throw away the poster, no matter how beautiful it is.

Recently the editor of PUBLIX OPINION saw some theatre poster work which actually achieved the distinction of winning high awards as "art" in a certain exhibit.

From the standpoint of the theatre, however, the posters were worthless. First they sold "art" and not tickets. Second, they cost so much time and material and labor as to be out of line with any possible profitable return on the investment from their location appeal. The Editor of PUBLIX OPINION was one of a committee of ten experienced salesmen of theatre merchandise who passed on the merits of the exhibit. The decision against the posters was unanimous, in spite of the fact that they represented the work of two very noted and highly capable artists, and were admittedly beautiful and well done. The showmen were called in to pass on their commercial effectiveness, and ruled against them because of lack of advertising lure, prohibitive cost, and general lack of understanding of the problem as sales management faces it.

"LOW" VOLUME DEADLY EVIL, SAYS EXPERT

(Continued from page 1)

on the screen increases in force, the music must increase in volume, and that below a certain volume all dynamics in the music are lost.

"The other day an excellent picture was being shown to an important group of men. There was a man controlling the volume, and the moment the volume would increase, he would give the signal to decrease the volume, not realizing, I'm sure, that the increase in volume was passing and was merely emphasizing a dramatic moment in the picture. The result was that the volume was so low, that all dramatic climaxes were completely lost, and the rest of the score turned into a drab monotone.

"If managers could be made to realize that running a synchronized picture too low is as deadly in its effect as running it too high, I'm sure great improvement would be made.

"A synchronized score is not for the purpose of preventing a picture from being silent. The music is placed there at great cost to the producers, to accentuate and bring out the rhythm and pulse of the picture, in other words, to help make the characters live. If our managers would think along these lines, I'm sure much greater care would be given to the showing and controlling of volume and their reward would be much greater pleasure evidenced by their audiences."

24-SHEETS MOVE—AND FREE!

The New York World used 24-sheets on their delivery trucks to advertise their serial story—and paid for the paper. This novel use of 24-sheet can be adopted for any picture. Surely you can make a tie-up with the owner of a fleet of delivery trucks. Don't do it too often, but it's a peach of a novelty every few months.



SWANKE DRAWS FIRST-BLOOD ON TALKIE-YARN

Arthur Swanke, Manager of the "Strand" in Anderson, S. C. registered "first blood" with the story of the new era in talking pictures, as sent out by PUBLIX OPINION thru the Publix Publicity Department. He got nearly a whole column in the Daily Independent. Mr. Swanke finds many stories and tips in Publix Opinion that can be localized and re-typed for hot local news-breaks.

STAGE SHOWS ARE OUT ON WEST COAST

Stage-unit shows will be discontinued April 19 in the Publix "Granada" in San Francisco, "Seattle" in Seattle, and "Portland" in Portland, Ore., due to the big flood of talking film product that covers every phase of the entertainment field.

USE THESE DESCRIPTIVES ON "THE LETTER"

Write a letter to every writer on all of your newspapers, and tell them what the New York reporters wrote about "THE LETTER" and tell them you HOPE they'll be As Enthusiastic. See them in person and show them the Liberty Magazine layout in the last issue—and maybe you can get EDITORIALS on "The Letter" from your local newspapers. You have a great precedent in the "Liberty" layout.

Read THIS

"The Letter" has been intelligently produced and most competently acted. It is the first offering of its kind in which there are true passages of life-like drama."—New York Times

"One of its chief virtues is the really brilliant performance that Miss Jeanne Eagels brings to it. As the faithless, lying, murderous wife of the Maughams play she offers what is assuredly the most moving, honest and thoroughly exciting portrayal the talking films have provided."—The Herald-Tribune

"A most trying part—cense, highly emotional throughout, leading up to a terrific climax in which Miss Eagels does a powerful—we may even say magnificent—piece of work."—The Daily News

"The Letter" is not only a great talker, it's the last word in entertainment for women. There isn't any woman between seventeen and seventy who hasn't imagined herself in the heroine's situation."—The Daily Mirror

"The best all-talking melodramatic movie yet produced. Miss Eagels, in her liar-wanton-murderous role, gives one of the most gorgeous portrayals that has ever been caught on the silver sheet."—New York American

"While there is a smoothness of direction, an uninterrupted continuity of action about this latest Paramount talkie, which holds interest from the opening shot, it is really as the production nears its finale that Jeanne Eagels finds her greatest opportunities."—Evening Graphic

"Miss Eagels as the wife, gives a performance which holds the spectator, from first to last with compelling intensity."—Evening Telegram

"Hope springs eternally for the talking films when they can offer an exciting and comparatively grownup piece as 'The Letter.'"—N. Y. Sun

"Well-directed, intelligent and absorbing drama—and certainly about the best serious picture the audible screen has produced to date. A smooth and mighty effective picture."—Evening Post

Then come to hear and see

JEANNE EAGELS in "THE LETTER"

Paramount's magnificent All-Talking picture by Somerset Maugham, Author of "Rain" with an all-star cast including O. P. Heggie.

2:45—TWICE DAILY—8:45

3 Shows Sunday—3—6—8:45

CRITERION

BROADWAY AT 44th STREET

MUSIC DEPT. NON-SYNC SERVICE CLICKS AGA

Some idea of the splendid development of the Music Department in its facilities to regularly release a monthly program of fine sync novelties may be obtained from the schedule of non-sync releases for the month of April, the record of the material sent out in March and the reaction of the men in the field to the service.

Boris Morros, General Director of Music for Publix Theatres has announced the following schedule of non-sync releases for April:

WEEK OF APRIL 1st

Non-Sync Novelty Presentation:—"TO THE WATER LILY"—(with illustrated slides) by Edward Mac Dowell. Played by the Chicago Symphony Orchestra. Time: 2 Min. 38 Sec. Cost of Slides and Records, \$2.50.

Vocal Novelty:—"AVALON TOWN"—Sung by Ford and Glenn (with illustrated slides). Time: 3 Min. 10 Sec. Cost of Slides and Records: \$0.45.

Vocal Novelty:—"CARESSING YOU"—Sung by John Marvin (with illustrated slides). Time: 2 Min., 35 Sec. Cost of Slides and Records: \$0.45.

WEEK OF APRIL 9th

Non-Sync Novelty Presentation:—"THE TWO GRENADIERS"—by Robert Schuman sung by Reinald Werrenrath. Slides depict the story of two Grenadiers of Napoleon's army during his retreat from burning Moscow—a stirring number. (with illustrated slides). Time: 3 Min. 50 Sec. Approximate cost of Slides and Records: \$3.50.

Non-Sync Organ:—"WHEN SUMMER IS GONE"—played by Jesse Crawford (with illustrated slides). Time: 2 Min. 50 Sec. Cost of Slides and Records: \$0.45.

Vocal Novelty:—"IF I HAD YOU"—sung by Jane Purcell (with illustrated slides). Time: 2 Min. 40 Sec. Cost of Slides and Records: \$0.45.

WEEK OF APRIL 15th

Overture:—"POET AND PEASANT"—by Von Suppe (with illustrated slides). Time: 8 Min. Cost of Slides and Records: \$5.00.

Vocal Novelty:—"HONEY"—A sweet song (with illustrated slides). Time: 2 Min. 40 Sec. Cost of Slides and Records: \$0.75.

Vocal Novelty:—"WEDDING BELLS"—(Are Breaking Up That Old Gang of Mine)—sung by John Marvin (with illustrated slides). Time: 2 Min. 40 Sec. Cost of Slides and Records: \$0.45.

WEEK OF APRIL 22nd

A Non-Sync Operatic Presentation:—"ELSI D'AMORE"—by Donizetti—sung by Beniamino Gigli (with illustrated slides).

Organ Novelty:—"A JESSE CRAWFORD"—Non-Sync Novelty (with illustrated slides).

Vocal Novelty:—"SUGAR CANE"—(with illustrated slides).

IN ADDITION TO THESE, THE FOLLOWING THEME SONGS ARE TO BE DISTRIBUTED:

"LOUISE"—Theme song of "Innocents of Paris"—(with illustrated slides). Time: 2 Min. 50 Sec. Cost of Slides and Records: \$0.45.

"I'M ALL A TWITTER"—Theme song of "Crazy Harmony"—(with illustrated slides). Time: 2 Min. 40 Sec. Cost of Slides and Records: \$0.45.

"DO SOMETHING"—Theme song of "Nothing But the Truth." Time: 2 Min. 50 Sec. Cost of Slides and Records: \$0.45.

And Other Theme Songs Depending on Bookings

The Non-Sync Material Shipped During the Month of March including:

189 Non-Sync Overtures—Records, 330; Slides, 189; Advice Sheets, 285; Cue Sheets, 189.

230 Non-Sync Novelties—Records, 230; Slides, 230; Cue Sheets, 230.

160 Theme Songs—"Yo Te Amo"—"Blossom"—"Redskin"—Records, 160; Slides, 160; Cue Sheets, 160; Advice Sheets, 340.

48 Organ Solos—Slides, 48; Cue Sheets, 270; Advice Sheets, 125.

The Distribution Was as Follows:

DIVISION "A"—Non-Sync Overtures, 18; Non-Sync Novelties, 18; Theme Songs, 19; Organ Solos, 12.

DIVISION "B"—Non-Sync Overtures, 84; Non-Sync Novelties, 101; Theme Songs, 60; Organ Solos, 10.

NEW ENGLAND DIVISION:—Non-Sync Overtures, 35; Non-Sync Novelties, 39; Theme Songs, 60; Organ Solos, 10.

PACIFIC COAST DIVISION:—Non-Sync Overtures, 4; Non-Sync Novelties, 24; Theme Songs, 2; Organ Solos, 8.

SAEGER-PUBLIX:—Non-Sync Overtures, 4; Non-Sync Novelties, 2; Theme Songs, 2; Organ Solos, 2.

SKOURAS-PUBLIX:—Non-Sync Overtures, 4; Non-Sync Novelties, 10; Theme Songs, 1; Organ Solos, 2.

KUNSKY-PUBLIX:—Non-Sync Overtures, 6; Non-Sync Novelties, 10; Theme Songs, 2.

FINKELSTEIN & RUBEN-PUBLIX:—Non-Sync Overtures, 9; Non-Sync Novelties, 10; Theme Songs, 6; Organ Solos, 1.

BALABAN & KATZ-PUBLIX:—Non-Sync Overtures, 5; Non-Sync Novelties, 10; Theme Songs, 3; Organ Solos, 3.

NON-SYNC PROGRAM AT BROOKLYN PARAMOUNT

12 P. M. APRIL 7th, 1929

For Division and District Managers

- 1—"Light Cavalry"—Orchestral
- 2—"Weekly"—Orchestral
- 3—"I Loved You Then Love You Now"—Orchestral
- 4—"To a Water Lily"—Orchestral
- 5—"I'm Wild About Horns Automobiles"—Vocal Novelty

FAMOUS PLAYERS
EIGN DEPARTMENT:—Records, 541; Cue Sheets, 150; Advice Sheets, 50.

"We have had marked success most of our houses with the sync. addition to the program declared Mr. Morros. "The ing novelty, such as 'My Birds Are Bluebirds Now,' with Ruth Etting record, is very popular. The Crawford organ novelties and the overtures are also well received."

I would consider this new dture in entertainment well ed by the audiences. The res is undeniably excellent. Of close attention must be given the presentation."

That the reaction in the f an enthusiastic one is ev from the flood of apprec letters almost daily pouring the Music Department. So the flattering commentaries ceived by Mr. Morros from men in the field are:

"Numbers going over well here to good applause."
E. S. C. Coppock, M Royal Theatre, Kansas City, Mo.

"I want to say that th are very fine—in fact, I cerely believe that they a great asset to our p grams."

Nate Fradenfeld, Dist. M Des Moines, Io

"I want you to know th we surely appreciate a splendid work your dep ment is doing, as the net ties you are sending out really worth while units our programs and our t rons enjoy them."

Marsline K. Moo Worth Theatre, Ft. Worth, Tex

"For your information boys in most instances very enthusiastic about novelties you are sending them, especially in the sm er towns where the audien are quick to react to anyth out of the ordinary in view the fact that they are privileged to see and he stage shows such as metropolitan centers offer."
A. J. More Boston, Ma

"Orpheus" went over markedly well with our audiences."
C. P. Murphy, Prod. Finkelstein & Ruben Minneapolis, Minn.

"At first it was a bit diffic to sell the managers on the novelties, but of late t have been coming into the floe every day asking if th are any new numbers in the New York, which don't their interest in same."
Harry David, Des Moines, Io

"Last week on our P Celebration Week we y your specialties, 'Marie' 'Roses Of Yesterday' are glad to report that went over very nicely."
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STANDARDS OF PARAMOUNT IS PUBLIX AIM

"The first aim of Publix is to establish theatre operation on a basis of quality comparable to the standard that Paramount has achieved in production and distribution," declared Mr. Sam Katz, president of Publix Theatres, in a recent address to the Paramount Club. "Our goal is to take theatre operation out of the slovenly, careless manner previously obtainable in many spots and to bring to the remotest parts of the country ideal operations of which the townspeople and Paramount-Publix might be proud."

As an illustration of the practical attainment of this goal, Mr. Katz, related a gratifying experience he had recently while making an inspection tour of Publix theatres in the small towns of Texas. In order to be free to observe conditions thoroughly, he traveled incognito. Going into one of the theatres and offering a tip to the usher, he was naturally pleased when the gratuity was graciously refused with the statement, "Publix service, sir."

Mr. Katz spoke on "What Publix represents in the make-up of the Paramount company." He stated that "It was essentially a service organization, serving theatres throughout 28 states in which the company has a financial or an operating interest. Publix serves the needs of large theatre chains throughout the country while endeavoring to retain the experience and the mature judgment of the founders of these chains."

Commenting on the fact that Publix is the largest Paramount subsidiary and that Paramount has invested in Publix a larger sum than in any of its other divisions, Mr. Katz said: "I feel a definite trusteeship and a sacred obligation to fulfill the responsibilities of that trusteeship to the nth degree of my ability."

MUSIC NON-SYNC DEPT. CLICKS AGAIN

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made a nice departure from our routine sound performance."

L. S. Sower, City Mgr.
Queen-Tremont Theatre,
Galveston, Texas.

"These overtures and novelties are very meritorious in building the programs, and especially so in giving them variety. I feel that they are quite necessary."

J. A. Koerpel,
Chattanooga, Tenn.

"The managers are very enthusiastic in their praise of this novelty."

Jesse L. Clark, Dist. Mgr.
Jacksonville, Fla.

RECORD HITS!

"Do Something," Helen Kane's song in "Nothing but the truth" has been recorded by Helen Kane for Victor. This record No. 29197 will be available May 3rd.

"Louise" the theme song from Maurice Chevalier's "Innocents of Paris" has been recorded by Maurice Chevalier on Record No. 21918 available May 10th. This record is backed with another Maurice Chevalier recording also from "Innocents of Paris" entitled "Wait Until You See Ma Cherie."

Stickers!



This excellent bit of institutional advertising has been prepared for the theatre conducting music sales in the lobby.

It carries your theatre name into the home and there it stays on display for all the family and every visitor coming into the home.

This is accomplished by pasting one of these labels on each copy of sheet music sold. Accordingly, the more copies sold and the more sheet music customers you make, the greater will be the number of homes in your town in which you have established a good looking piece of advertising copy that will remind them of your theatre when they are in the mood for entertainment.

The label is black on silver and is gum-backed, ready to stick on a copy as soon as it is sold.

Communicate with the Music Sales Department for a supply.

PLEDGE GREATER GLORY FOR 2ND QUARTER

(Continued from page 1)
the first quarter, he pointed out, there should be no difficulty whatsoever in topping them with the great product flood of certain box-office hits which is ahead of them.

Mr. Dembow also spoke about the success of the revision of territories made at the last convention and about the splendid progress in expansion made by the company. Publix has definitely established itself where it had not been formerly, Mr. Dembow said, and this policy of expansion will be continued in the future.

He was followed by Mr. David J. Chatkin, General Director of Theatre Management, who reviewed the work of the past three months, mentioning the gratifying results of the re-allocation of man-power, awakening the enthusiasm of the field heads in the new product for the coming quarter and warning the men about the necessity of perfect sound performances.

After the initial general meeting, "Division A" under the supervision of Milton Feld, and "Division B," under Lewis E. Schneider, met separately to discuss plans for the coming quarter. Mr. Fitzgibbon's New England Division was not included in the convention because, as Mr. Chatkin explained, due to the concentrated character of the territory and its proximity to New York, meetings of this nature were held weekly in that division in which the same ground, now occupying the attention of the convention, was covered.

Discussions were held on Booking, Advertising, Maintenance, Music, Music Sales, Finance, Accounting, Real Estate, Legal and Insurance topics, the delegates being addressed by the heads of these various departments. Special screenings were held previous

MR. WOBBER'S CAREER IS COLORFUL

Mr. Wobber's record in Paramount is too well known to repeat for the benefit of Paramount employees, but everyone in Publix will be glad to know some of the details of his colorful career of success.

He was born in San Francisco in 1879 and started his sales experience as a newsboy. After leaving school, he joined the Alaska gold rush. On returning to the United States he joined his two brothers in theatre operation in 1907, and later became Pacific coast film distributor for the separate companies then headed by Mr. Zukor and Mr. Lasky.

When the two companies merged, Mr. Wobber joined forces under the Paramount banner. He has been a director in the company ever since. His achievements for Paramount include the organization of sales and distribution in Europe, and many other brilliant efforts. When the need for the services of a man of widest possible experience was recognized for Publix Pacific Coast operation, Mr. Wobber was loaned to Publix by Mr. Kent. Mr. Wobber's long association and wide acquaintance on the Pacific coast has made it possible for Publix to effect an organization in only 45 days that would have been impossible without his aid, for many months, Publix Home Office executives declare.



Herman Wobber

BOY SCOUTS AID "FLYING FLEET"

Boy scout uniforms in the window of the leading department store of Tampa, Fla. was good for a good deal of publicity for the Publix Tampa Theatre. Manager A. M. Roy supplied the copy to go with the display in conjunction with the showing of "The Flying Fleet." The idea was that the Boy Scouts were America's future fliers for the "Flying Fleet." Five hundred boy scouts of the town were invited to attend a pre-view of the picture and being favorably impressed, passed the "good word" around to their friends.

to these meetings for the benefit of the field heads in order that they might be acquainted with the great new attraction to play in theatres under their jurisdiction. The men, without exception, came out of these screenings with an enthusiasm which spoke well for the success of the coming quarter.

The delegates attending the convention were:

DIVISION MANAGERS—John Friedl, New York; Barry Burke, Texas; E. A. Smith, Minnesota; Harry David, North Central; Charles Sasseen, Southwest; C. B. Stiff, Southeast.

DISTRICT MANAGERS—C. C. Perry; Nate Frudenberg, Omaha; J. Q. Cherry, Dallas; Harry Hardy Carolinas; J. A. Koerpel, Tennessee; W. A. Patterson, Atlanta; William Jenkins, Georgia; Jesse Clark, Florida; T. W. Erwin, Texas and Oklahoma; Harry Gould, Texas; Clare Woods, Colorado; E. R. Cummings, Iowa; Walter Lloyd, Indiana; Ralph Branton, Minneapolis.

BOOKERS AND MAINTENANCE—J. H. Elder, A. M. Holts and Marshall Helms; Tracy Barham, A. C. Cowles, Charles Oswald, William Borak, Harry Sacks, Max Friedman and M. A. Baker.

Bouquets!

Mr. B. Serkovich,
Editor of Publix Opinion
Dear Mr. Serkovich:

I have been very much interested in the plan for the slashing of engraving cost as reported in Publix Opinion of March 30. Today I received a sample of this proposition from the Bourges Service and after experimenting with it, I am more enthusiastic than ever regarding the possibilities of this new development in art and engraving work.

In fact, I am so interested in the proposition that I am obtaining enough samples to send to all of our important offices and particularly to those countries where theatres are operated by Paramount and where our local organizations are actively engaged in promoting better advertising and exploitation in the theatres playing Paramount Pictures. I am confident this new departure will arouse considerable interest abroad, particularly in those countries where engraving and art facilities are not so good as in New York and in other large centers of population. I have asked our people abroad to report their impressions on this proposition after they have given it a trial and will be interested in passing these on to you when they are received.

The attention of all our managers is being called particularly to your issue of March 30 and together with the instructions provided by the Bourges Service, should enable them to obtain a very practical idea of the value of this new proposition.

With many thanks for the opportunity to pass this idea on to our foreign offices, I am

Very truly yours,

O. R. GEYER
Manager, Foreign Publicity and Advertising, Paramount Famous Lasky Corporation.

STARTING - TIME OF FEATURE IS VALUABLE

During the convention of district and division managers and bookers, a thought was brought out at the Home Office which seems most effective. That is the plan of carrying in small type—possibly a box in agate—the starting time of the feature picture at each performance.

The reason for this is that in talking pictures, enjoyment is heightened considerably (and consequently the word-of-mouth praise) when the patron is seated at the beginning of the picture instead of the middle. Another agate-line could be carried in the same box, stating that the preceding portion of the program starts forty minutes earlier in each case, than the time stated.

ANOTHER SMASH!

The unmistakable box-office appeal of Paramount's newest hit, "Close Harmony" is best illustrated by this enthusiastic telegram, recently received at the Home Office from Sidney R. Kent, Paramount's General Manager.

To All District and Branch Managers:
Actual box-office figures prove Close Harmony greatest Talking, Singing, Dancing, picture ever made—we tested this marvelous attraction in theatres during holy week which is notoriously worst show week in year for business—results are amazing—Grandma at San Francisco did eight thousand dollars above normal business—Seattle theatre, Seattle, three thousand above normal—Paramount, Los Angeles, six thousand above normal—Remember that was week before Easter—Messrs. Zukor and Katz agree Close Harmony is biggest cleanup on anybody's program right now—Picture set for long run at Rialto, New York, to follow Clara Bow in The Wild Party—No matter how enthusiastic you are about Close Harmony you must revise your estimate upward on the basis of these actual box office results—Anything less than longest possible runs for this truly sensational attraction would be a crime.
S. R. KENT.

"WOBBER MONTH" TO START ON MAY 1ST

(Continued from page 1)

Vice-president Executive, pays Mr. Wobber the following tribute.

"Knowing Herman Wobber as well as I do, there is no greater tribute we can pay him than making the month of May which has been dedicated to him the most outstanding in the history of Paramount and in this movement I want to pledge in behalf of Publix our one hundred per cent support and co-operation not only to the West Coast Exchanges, but everywhere else Publix operates. There is added incentive for us to show our appreciation during Herman Wobber month realizing as we do that what is your loss has been our gain. Kindest Regards.

Sam Dembow, Jr.

In a letter explaining the attitude of Fox West Coast Theatres, Mr. J. J. Sullivan, film buyer for that organization, wrote as follows—to the members of his company, a copy of the letter being sent to Mr. John D. Clark, Paramount's Western sales manager.

The month of May has been designated by the Paramount employees in the Pacific Coast Division as HERMAN WOBBER MONTH. Mr. Wobber, as you know, is leaving the distributing division of the Paramount organization after seventeen years service, practically all of which has been spent on the coast.

It is the desire of the Fox West Coast Theatre officials that we join in the spirit of this celebration and that we do honor to the departure of Mr. Wobber in a fitting manner. This can only be done by supplying play dates to the Paramount exchange in your division during the month of May. Will therefore ask that you put forth every effort to see that all of the Paramount subjects available are played in your division during the month of May that is consistent with good business.

I have personally assured Mr. John D. Clark, who is the western sales manager for Paramount that we will leave no stone unturned and will do our share during the month of May. Will therefore appreciate if you will take this matter up with your bookers so that when the HERMAN WOBBER MONTH will have finished, the Fox West Coast Theatres will have done their share.

Thanking you for your cooperation, beg to remain,

Yours very truly,
J. J. SULLIVAN,
Film Buyer.

The following letter from Mr. Clark to Mr. Dembow, gives further information about the plan.

I am attaching hereto copy of letter from Jack Sullivan, and in this connection I want you to know that as a token of appreciation to Herman Wobber for the seventeen years of service that he put into distribution on the West Coast, that not only the West Coast Exchanges but practically our exchanges nationally are acknowledging to Herman by way of film rentals part of the debt that our department owes to him.

Herman, as you know, was not a local figure confined entirely to the West Coast; he was to a large degree international. The West Coast exchanges conceived the idea of calling the month of May, namely the four weeks beginning May 5th, HERMAN WOBBER MONTH, and we have gotten the active cooperation of all of the exhibitors out there; the thing has spread all over the country and all of Herman's old boys, such as Harry Ballance, Tom Bailey, H. W. Brady, in Denver, and Allen Usher in Salt Lake, and elsewhere, are intensely interested in this drive. I have told them that in addition to other exhibitors, Publix have promised their wholehearted support. I did this without telling you because I was certain we could depend upon you in this instance, because of your own personal regard for Herman Wobber, and I would appreciate it if you would advise your men in the field, your bookers, and particularly Mr. Saul, that this is a serious endeavor to show Herman Wobber with film rentals, which after all is the only way we can show him, he having everything else that money could buy, just what we as a company think of him as an individual.

JOHN D. CLARK.

ENGRAVER'S BENDAY CHART (PART 1)

This is Part One of A Five Part Serial which PUBLIX OPINION starts in this issue. The illustration below represents one-fifth of an engraver's chart of "benday" effects. When you send an art-layout to your engraver, frequently you can add to its beauty and eye-catching effectiveness by specifying certain benday shades over specified drawings or lettering. Clip this one out, and file it until you have all five parts. Then paste them together and mount them on a card. Frame it and hang it in your advertising-office as a constant and easy reminder for bettering your engravings when you order them. Your engraver will tell you which of these shade-effect-screens he has. Perhaps he does not have all of them. He'll have some, anyway. **DON'T CONFUSE THIS CHART** and these instructions with the CELLULOID SHADING PROCESS we recently sent you. This is an entirely different process, and is more costly and not effective as the celluloid shading-sheet process, although your engraver will try to sell you the more expensive idea of having your benday tints "stripped in" himself.

MECHANICAL STIPPLES.



No. 507.—13 x 13.



No. 509.—9¼ x 14¼.



No. 511.—9¼ x 14¼.



No. 512.—7 x 7.



No. 513.—7¼ x 7¼.



No. 523.—9¼ x 14¼.



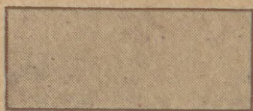
No. 527.—9¼ x 14¼.



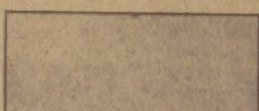
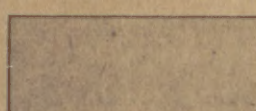
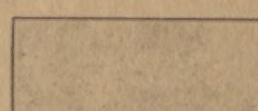
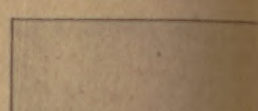
No. 532.—9¼ x 14¼.



No. 530.—9¼ x 14¼.

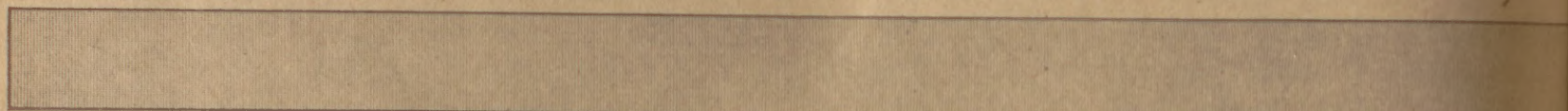


No. 518.—6¼ x 7½.

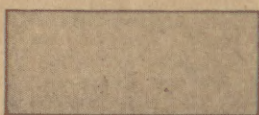
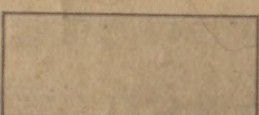
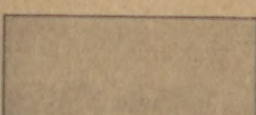
No. 520.—Half-tone.
133 to inch—9¼ x 9¼.No. 524.—Half-tone.
150 to inch—9¼ x 9¼.No. 525.—Half-tone.
175 to inch—7½ x 7½.

No. 526.—9¼ x 14¼.

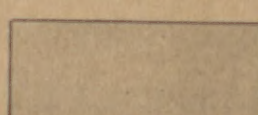
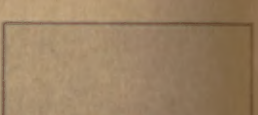
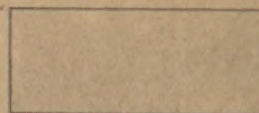
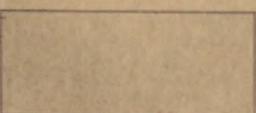
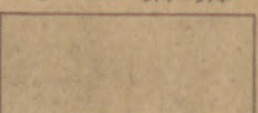
DELICATE INKING IS REQUIRED FOR THE ABOVE TINTS, SUCH AS IS USED FOR PRINTING FINE HALF-TONES.



No. 504.—9¼ x 14¼.

No. 528.
100 to inch—6¼ x 11.No. 529.
140 to inch—5¼ x 8.

No. 531.—6¼ x 11.

No. 533.—Half-tone.
85 to inch—9¼ x 9¼.No. 534.—Half-tone.
160 to inch—9¼ x 9¼.No. 535.—Half-tone.
120 to inch—9¼ x 9¼.No. 536.—Half-tone.
133 to inch—9¼ x 9¼.No. 537.—Half-tone.
150 to inch—9¼ x 9¼.

'CLOSE HARMONY' BROKE RECORDS ON HOLY WEEK

Now do you stuff!

Holy Week, the worst annual period in show business next to the week-before-Christmas, saw a dozen box-office records established in Publix Theatres.

The attraction was "Close Harmony."

If the picture is the kind that gets results like that under abnormally bad circumstances, what will it do if conditions are ideal?

Or if you get all your Sales Artillery into action a few weeks before you open with it?

ANOTHER HIT!!

Mr. Sam Dembow, Jr. received the following wire from Mr. Sam Katz:

Saw Man I Love with Arlen Bacanova and Mary Brian and there are not enough adjectives to describe it stop it is great picture and will get lot of money stop tell the boys about this one.

LAUNCH TALKIE SURVEY

A survey to determine what type of picture is desired most by the public—silent or talkie—was conducted by the Publix Palace Theatre in Dallas, Texas. Co-operation was secured from the two leading newspapers of the town in the matter of the distribution of questionnaires. Plenty of space was given to this project in both papers. The survey lasted for a number of weeks thus affording healthy publicity for the Palace.

"Whoopie Nights" Successful

"Whoopie Nights" have proved so successful in bolstering up week night trade at the Publix-Balaban and Katz Uptown Theatre, Chicago, that, starting April 1, the policy was inaugurated at the Paradise and Tivoli Theatres.

Several extra acts are used in the regular stage band unit for the last performance on week nights, and the entire show is worked in a more impromptu manner with extra gags, skits and novelties.

BALLYHOO IN HUNGARY!

One of the splendid exploitation stunts used by a live wire theatre manager in Budapest, Hungary, for "The Patriot," the Emil Jennings-Ernest Lubitsch Paramount super-hit.



HERE'S A GOOD ONE FOR YOU TO WORK

Employing the well-tried but always effective gag of a "newsie" contest between the master of ceremonies and the organist of his theatre, Ted Emerson, Advertising Manager of the Riviera Theatre, Omaha, tied up traffic in the heart of the town during the busy noon hour and crashed the conservative Omaha World Herald for considerable front page publicity.

The gag was that Herbie Koch, organist, and Jay Mills, master of ceremonies, got into a friendly altercation back stage in which Mills told Koch he couldn't sell papers. Koch comes back with the crack that he could sell more papers in an hour than Mills could in a week. The World Herald was chosen as the paper to sell.

The contest was staged with tremendous success. For three consecutive days before it occurred, the story broke on the front page of the paper and a two column picture ran on the day of the contest. Everybody in town now knows Herbie Koch and Jay Mills and they are still talking about the two boys selling papers.

MAIDENLY BLUSHES!!

With what we hope is becoming modesty, we are compelled to confess that PUBLIX OPINION is pretty well liked by theatre managers and advertising managers—or else they're awful liars when they write to us. However, it remained for Henry Stickelmaier, District Manager for Publix Great States Theatres, to declare that this Palladium of Publix Progress "is the strongest sinew I know of in Publix that ties us all up in a feeling of camaraderie and helpfulness to each other. I rate the arrival of PUBLIX OPINION each two weeks equally important as a visit would be from Mr. Katz, and this thought is voiced by many of our managers."

Your Editor discounts Mr. Stickelmaier's compliment considerably, however, because twelve years ago Your Editor and Henry used to run nickelodeons together in Peoria. Anyway, it's a nice crack!

THEATRE EXPERTS TEACH STUDENTS

STUDENT MANAGERS LEARN MANY PHASES OF THEATRE FROM ACTUAL CONTACTS

The following subjects in the program of training in the Publix Theatre Managers Training School have been covered since the last report carried in Publix Opinion—Personal Service—Equipment Maintenance—Theatre Cleaning—Ventilation—Theatre Sanitation and First Aid in the Theatre—Theatre Insurance—Fire and Accident Prevention—Organization of the Publix Accounting Department—Theatre Accounting Procedure.

SERVICE TRAINING—At the Brooklyn Paramount, New York, and at the Rialto and Rivoli theatres, the men in training have actually worked at every post in every department of service. This practical experience followed instruction in the principles of Publix service. Assignments have been completed covering the determination of number of staff and schedules of staff based on study of particular theatres with analysis of their operating conditions and an application of the following factors:

1. Hourly ticket sales.
2. Starting time and length of performance units.
3. Fill and spill.
4. Physical layout of house.
5. Posts always manned.
6. Posts periodically manned.
7. Full time ushers.
8. Part time ushers.
9. Relief requirements.
10. Hours of duty per man.

Practical experience at the New York theatres should result in the standardization of service methods at theatres to which men in training will be assigned upon graduation.

EQUIPMENT MAINTENANCE

Equipment dealers generally emphasize the fact that the life of theatre equipment would be increased as much as 150% if equipment at theatres was understood and properly maintained. The men in training are taught that profit of the theatre depends not only upon the increase in receipts due to effective merchandising, but also to the cutting of unnecessary expenditures, especially those that result from saving, repairs, and renewals of equipment for proper maintenance. The equipment to which special attention is given in the training program includes theatre chairs, carpets, screen, projectors, signs, motors, flashers, ventilation systems.

Theatre seating experts, taking types of theatre chairs used at Publix theatres, explained the maintenance for standards, rests, springs, upholstery, etc., indicating every bolt and screw and joint which required attention. The theatre chair was to give proper comfort and have a service life of real length. The men in training completed a theatre chair inspection at the four New York theatres, reporting necessary repairs and indicating how immediate maintenance would result in saving repair or renewal expense later. It was suggested that a plan be worked out for each theatre whereby a complete chair inspection would be made by members of the service staff regularly. This

EMBRYO PUBLIX MANAGERS, ALL!!

"A cracker-jack bunch of material with the look of eagles in their eyes!" says Jack Barry, head of Publix Training School for Managers, as he looked over the new class that started last month. Follow their curriculum in every issue of PUBLIX OPINION. See if your staff is familiar with the subjects being taught in the school! Read all of this page.



Managers!

Mr. Jack Barry, Director of the Publix School For Theatre Managers, is so modest that the recognition he is entitled to for his four sensationally successful management schools, has been slow in arriving. The results obtained by the graduates of the school under his direction, however, have been so great that now the school has come to be recognized throughout the world as one of the most constructive forces in the industry.

The foresight of Mr. Sam Katz in establishing it, and the support the school has had from Messrs. Dembow, Chatkin, and other executives, has more than been justified by the performance of the men who have graduated and have been absorbed into Publix.

The tremendous amount of hard mental and physical work Mr. Barry puts into the school, plus the great mass of information he has gathered from successful showmen in Publix and elsewhere, gives the carefully-selected beginners a fine start. The actual experience they can get under the tutelage of Mr. Barry and theatre managers, and specialized experts of the theatre, packs their six months with a fund of experience and information that would otherwise take many years to acquire.

For this reason, Publix Executives and Managers who are conscious of the need for properly trained man-power in the industry, are tremendously enthusiastic about the school. And thru the medium of PUBLIX OPINION, these articles on the school are given to you who already are familiar with most of the subjects, in the hope that you will conduct a "little school" of your own in your own theatre or organization.

Inspection does not require a chair expert, and if ushers are trained to note those places on the chair where usage can cause the loosening of bolts and screws, their inspection will be effective.

THEATRE CLEANING—Before working with the theatre cleaners at the New York theatres, men in training were instructed in the following—selection, train-

ing and supervision of cleaning staffs—base rates for cleaners—cleaning crew layout—kit—boxes—storeroom inventory and cleaning materials control—cleaning lights—vacuum tools—the use of the Publix cleaning materials as explained in the Publix catalogue—equipment and decorations which required special attention, such as drapes, crystals, paintings, winch fixtures, carpets, etc.

VENTILATION—The following elements of ventilation were the basis in training—

1. Pure Air (without dust, dirt, odors, germs).
2. Proper temperature.
3. Proper humidity.
4. Circulation.
5. Economic operation.

The following were explained—temperature—absolute humidity—relative humidity—the wet and dry bulb thermometer—dew point—dehumidification—comfort zone—psychrometric chart—drafts—refrigeration—refrigerants. The possibilities and limitations of the following systems for controlling air condition were explained—Carrier—American Blower—Typhoon.

The Carrier Air Conditioning equipment at the local theatres was explained in detail at the theatres by the engineers in charge, and the charts used to record the same were explained as they refer to the theatre manager's supervision. Study of fan systems will take place when the men go into the field for work at theatres where such equipment is installed.

THEATRE INSURANCE—Mr. Henry Anderson stressed the importance of a theatre manager's responsibility as representative of the corporation in understanding the conditions of every insurance policy covering his theatre, the conditions under which the policies do not protect, reasonable safeguards to be taken to lessen experienced losses, procedure to be followed in emergencies covered by each policy, and the forms used by the theatre manager in contact with the home office insurance department and the insurance companies. The following forms of insurance were cov-

ered—public liability—fire—boiler—fidelity bond—safe burglary—hold up—workmen's compensation—property damage—automobile—miscellaneous forms. Special attention was given to proper housekeeping as it effects insurance, for instance, lighting aisles, seats, staircases, exits, sidewalk, roof, stage skylight, asbestos curtain, minebooth, extinguishers, etc. Fire drills and the procedure to be followed in case of fire were explained as well as typical instances of neglect at theatres, which not only adds to premium costs, but also enhances hazards.

THEATRE ACCOUNTING—Mr. L. J. Ludwig and members of the home office accounting department explained the following forms—daily box office statement, bank deposit slip, cashier's monthly report, theatre payroll, payroll changes, performers' salaries, special attraction, invoice register, petty cash voucher, manager's fund report, requisition for payment, traveler's weekly expense, requisition for maintenance and repairs, maintenance department order, maintenance travel report, manager's weekly theatre report. The organization and operation of

the home office accounting department were explained as they apply to the theatre manager's work. After the explanation of the theatre accounting forms, the men in training were assigned to the New York theatres for practice in the use of the forms explained.

Dr. Emanuel Stern in his instruction covered the following—manager's contact with medical department—workmen's compensation insurance—theatre reports to Dr. Stern on employees' injury or illness—procedure to be followed in patron injury at the theatre—cautions to be observed in calling a doctor—why there should be no "official theatre physician"—first aid in the theatre—use of a first aid case—rest rooms—employee welfare work.

The course in theatre and stage lighting is next on the training program at the Managers School and a complete summary of this important subject will be carried in the next issue of Publix Opinion.

SAVE THIS AIR-CONDITION CHART!

This chart indicates ideal theatre air condition.

TABLE OF PROPER RELATIVE ATMOSPHERE TO BE MAINTAINED IN THEATRE

	When outside temp., dry bulb, is—Deg. F.	Dry bulb inside house should register—Deg. F.	Wet bulb inside house should register—Deg. F.	Humidity inside should be	Dew Point should be
Summer Time	75	73	10°-12°	55%-60%	50°
	80	74-5	below	55%-60%	to
	85	76	dry	55%-60%	55°
	90	77	bulb	55%-60%	
	95	78		55%-60%	
	100° & above	79-80		55%-60%	
Winter Time	30° or below	70-72	10°-12°	40%-50%	38° Min.
	40	72	below	40%-50%	to
	50	72	dry	40%-50%	50°
	60	72	bulb	40%-50%	
	70	72		40%-50%	

THEATRE MANAGERS AND THEIR STAFFS CAN USE THIS BOOK

The book on theatre management and theatre advertising titled "Building Theatre Patronage" and published by the Chalmers Publishing Company, 516 Fifth Avenue, New York City, carries about 500 pages of information which supplements material on the training course which Publix Opinion will carry. We shall call to your attention later to other books and pamphlets which you will find of interest.

You will be interested in the following testimonials on "Building Theatre Patronage," which indicate the value of the book—

WEEKLY FILM REVIEW—"Through more than 15 years of constant association with the business, we have found nothing else comparable to this book in its conception and treatment of the most important problems facing exhibitors. It is written in a style that makes reading a delight. It talks sense; it deals with practical application of the best principles of showmanship. It contains a whole library of information and should be an inspiration to any exhibitor."

EXHIBITORS DAILY REVIEW—"There is no other book like it to our knowledge. The experience of the co-authors in the field of theatre management and showmanship has fitted them perfectly to write with authority on the topics they chose."

E. V. RICHARDS, Gen. Mgr. Saenger Theatres—"It belongs in every theatre and every exchange."

EXHIBITORS HERALD AND MOVING PICTURE WORLD—"This volume is very helpful and essential in its objective and I feel the work has been very creditably done."

FILM DAILY—"A comprehensive manual of prime importance for all those engaged in the business of exhibition, practical and workmanlike in its presentation. A definite aid."

MAINTENANCE DEPT. GETS WILLERT

Frederic S. Willert, who was until recently a member of the Real Estate Department, is now associated with Mr. M. J. Mullin, Director of Maintenance, as Supervising Engineer of the Theatre Maintenance Department.

Mr. Willert will have general supervision of refrigerating and cooling systems, heating plants, equipment inventories, insurance recommendations, and other special problems pertaining to maintenance of all Publix houses.



F. S. Willert

To facilitate the handling of all matters coming under his supervision, Mr. Willert is formulating plans that will enable the Home Office to have more intimate knowledge of each operation and at the same time render an individual service to each theatre.

"The operation and maintenance of our cooling and refrigerating systems alone," said Mr. Willert, "is a problem in itself and must be given considerable thought and attention. These systems, unless intelligently supervised and operated, in some instances will give much trouble and for this reason a sound and systematic plan should be devised whereby all concerned shall have the closest co-operation."

"The various refrigerating and cooling equipment companies whose plants are installed in some of our houses, have agreed to and are co-operating with us in order that our plan will meet with success."

"From data accumulated to date, it has been found that in many localities the chemical reaction of water used in these cooling systems is causing rapid disintegration of the metallic parts. Unless such conditions are properly analyzed and checked in their early stages, the result is usually heavy replacement cost. Proper and intelligent operation and maintenance of these systems is also very vital to the life of same."

"The heating systems in our various houses, are also a subject which must be given much study in each specific instance as there are many ways in which money can be drawn through the smoke stack without giving any outward warning."

"The proper care of each piece of equipment is just as vital as the care of the human body, and like in other instances where the human element has to do with handling of mechanical equipment, systematic supervision and management must be adhered to."

Inventories of equipment in all our theatres is also included as another one of the important features in the general operation, and in the very near future it is planned to submit through each district maintenance office a revised inventory form on which will be recorded in a most comprehensive manner every piece of equipment now in use in our houses and their value. These records, when complete, will be submitted to Mr. Willert for review. The revised inventory form was suggested by Mr. M. J. Mullin who is constantly endeavoring to improve methods within his Department to meet new conditions and additions to the Company as a whole.

Insurance recommendations do not involve many troublesome features

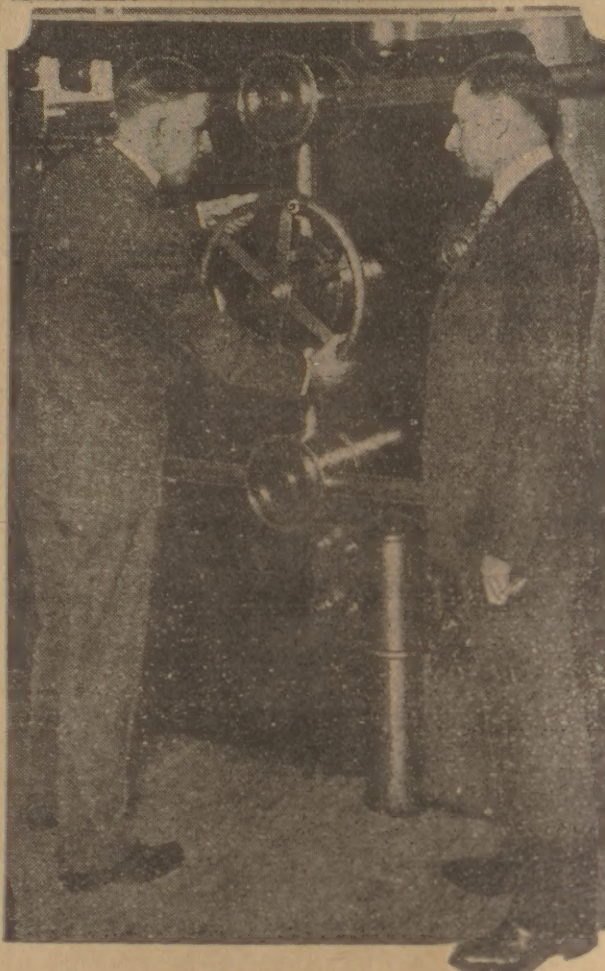
A GOOD GAG!

Here is a gag that can be used successfully in Publix houses that have booked "Alias Jimmy Valentine," or for any other crook picture. Ted Emerson, Publicity Director of Riviera Theatre, Omaha, Neb., pulled it very effectively there.

Get the Chief of Detectives or Chief of Police and have them inspecting the giant vault with the head of the city's largest or most modern bank.

The papers will appreciate the usual picture of a giant time lock on the modern vault especially if two prominent citizens are in the picture and most editors will be glad to carry a caption and paragraph about one safe that would even halt the notorious Jimmy Valentine.

No Chance, Jimmy



Set in tons and tons of solid steel and reinforced concrete, all the heavy artillery used in the world war would not face this modern gigantic safe, says O. T. Alvison, cashier of the Omaha National bank (left), once the time lock is set.

Quite a difference, agrees Chief of Detectives E. F. Danbaum, between this and the "cheese boxes" banks had in the olden days for their funds. That romantic nimble-fingered crook pictured at the Riviera this week wouldn't have a chance with the modern vaults of today with their network of burglar alarms and solid steel doors two feet thick.

until we are confronted with recommendations which require a substantial investment on our part, Mr. Willert pointed out, and it is at this point where our familiarity with such matters plays an important part. The Insurance Companies' viewpoint in connection with certain recommendations differs widely from that of our own, and so that we do not spend unnecessarily, or make alterations unwarranted, the subject must be analyzed not only from the Home Office, but by the local theatre manager and our district maintenance office.

By the close co-operation of all concerned relative to Insurance Recommendations, a considerable sum of money is saved annually, and much inconvenience and annoyance is eliminated.

Mr. Willert was formerly General Manager for a concern of Consulting Engineers, one time associated with Paramount Famous Lasky Corporation, and prior to this, he was employed as Executive Engineer and Economist in the management of approximately 175 properties. He also acted as Engineer and Economist for a large Drug and Chemical plant. He is a graduate mechanical engineer, and a student of Commercial Law.

As stated by Mr. Willert, a major portion of his work in the past has been the sealing of leaks (financial) and finding the shortest method of procedure to make the seal permanent.

AN EYE-CATCHER!



Al Fourmet, new manager of the Publix Empire, San Antonio, devised a clever stunt for the exploitation of "The Spieler" when he had printed 5,000 cards, which at first glance looked like a season pass. But further perusal showed the elated recipient that it was only a cleverly worded stunt for "The Spieler." The cards got attention quick, and created talk. They were passed out on the streets, at hotels, and to luncheon clubs.

WATCH THIS COLUMN EVERY ISSUE FOR SOUND TIPS!

These bulletins are issued by the Projection Department for information about talking picture equipment. Let everyone in your theatre read them!

BULLETIN No. 7

To avoid the many serious difficulties encountered in sound projection because of faulty needles, projectionists should be guided by the following instructions:

1. Do not use needles from original package.
2. Take needles from the package; spread out on flat surface and examine each needle individually with magnifying glass.
3. Discard all needles not of standard thickness.
4. Discard all needles with blunt points that do not properly fit grooves of a disc record.
5. Discard all needles with points which appear imperfect or might bend or break during playing of record.
6. Use a new needle for each change of record.

It is of the utmost importance that the greatest care of accuracy be used in the selection and examination of needles. A slightly faulty needle not only will give poor reproduction of sound, create surface noise and otherwise detract from the performance, but may injure the record so that it is not capable of further use.

BULLETIN No. 8

For the purpose of standardizing the operation of projection and sound equipment, the following detailed instructions are offered as most practicable and most conducive to best performance based on our experience with both the disc and film recording methods up to this time.

The instructions following give the complete operation up to and including the first change-over and of course are to be repeated for each succeeding reel. It is advisable to pass this information on in writing to all connected with the operation of projection and sound equipment:

1. Place film in upper magazine, emulsion side toward light.
2. Be certain main blade of shutter is in UP position and intermittent has just completed one full movement.
3. Thread mechanism in usual manner.
4. Be positive starting mark on film is in frame at aperture.
5. Make loop between intermittent and lower sprocket so that film rests against index finger held across opening of lower film shield. It is important that this loop be of proper length so that film between aperture and sound gate will measure 14 1/2 inches.
6. Thread film to the left over idler under lower sprocket. Draw taut to sound gate sprocket. Then raise film two holes before closing idlers.
7. For film recorded sound pictures it is important that film be perfectly centered on slit in sound gate and gate tightly closed.
8. For disc recorded Sound Pictures, remove sound gate and allow film to run idle over sprockets.
9. Select disc corresponding to number on film.
10. Place disc on turntable and clean with especially provided record cleaner.
11. Select perfect needle as per bulletin No. 7. Insert in reproducer securely and place exactly on starting mark indicated on disc.
12. Check all loops, idlers and sprockets. Make sure that number on disc and film correspond. Be certain that starting mark on film is in perfect frame and that needle is fastened securely, tracks correctly and is placed exactly on starting mark indicated on disc.
13. Turn down record required number of full turns indicated on cue sheet, making sure film and needle are tracking properly during this operation.
14. Strike arc and start motor on cue. When up to speed, raise downer and on proper cue bring fader up to required mark as per cue sheet.

15. Give second projection cue to strike arc on second change and stand by for change over.

16. Standby for cue at end of record. And make change over on fader to second projection cue.

BULLETIN No. 9

When repairing breaks or ing patches in synchronized film it is imperative that the number of film removed from the projector for this purpose be replaced with blank black film of the same length as that removed. Be sure that the number of frames of black leader inserted is the same as the number of frames taken out of the picture and after the patch is made the identical number of sprocket holes with the patch as there were originally.

Synchronized film is made on the edge for every 16 frames. Therefore, there must be exactly fifteen frames between each number after your patch is made. There are four sprocket holes per frame.

The film taken from the projector to make the patch is to be placed into an envelope, plainly marked with the number of the reel which it has been taken from, and turned with the print to the change at the close of the performance.

BULLETIN No. 10

When trouble occurs with a projector equipment that is beyond repair by your local organization, immediately get in touch with the District Maintenance Department.

Do not communicate directly with the Electrical Research Service, the Home Office. The District Maintenance Department is prepared to meet all emergencies and will, when necessary, communicate with Electrical Research Engineers or the Home Office.

When the Research Engineer makes his regular inspection, he will show him your complete record for the entire period since his previous visit and give him information regarding any minor or major difficulties that have encountered.

WILL INSTALL MUSIC BOOTHS IN THEATRE

The Music Sales Department is starting to establish public music booths throughout the district.

The Home Office executive is convinced that the theatre is the logical place to market sheet music, phonograph records, books and later on other merchandise that fittingly tie in with the theatre operation.

At the recent meeting of the District Managers and Home Office, the theatre was fitted to handle music sales.

Music booths will be established in these theatres as soon as Herb Hayman, in charge of the Music Sales Department in the Home Office, can arrange to visit the various theatres selected.

A standard type of booth is being designed that will contain many features for display, convenience and exploitation.

JENKINS IS NEW DISTRICT MGR. IN GEORGIA

Mr. Wm. K. Jenkins, succeeded Mr. M. S. Hill as District Manager of the Georgia District on March 25th. Mr. Hill is now Saenger-Publix.

COMMON SENSE TO SOLVE ALL FILM PROBLEMS, SAYS MR. LASKY

PARAMOUNT VICE-PRESIDENT ANSWERS QUESTIONS ON FUTURE OF INDUSTRY

Common sense is the factor that will solve all motion picture problems, Mr. Lasky declared in an interview just before leaving Hollywood. He is now at the Home Office.

The film industry faces a situation unparalleled since its very birth, Mr. Lasky said. "Talking and sound pictures are responsible. There is, however, no need for excitement or hysteria. The screen entertainment possibilities will be worked out on a common and sensible basis with on the principles of good showmanship and common sense needs as guiding posts."

With that opening broadside, Mr. Lasky proceeded to apply his own formula in the answer of questions.



Jesse L. Lasky

The questions and their answers as given by Mr. Lasky were:

Q.—What is the future of talking pictures?

A.—The future of the motion picture is itself. Talking pictures are to stay because they widen the screen's entertainment scope. In the future, the public is not to ask whether a picture is dialogue, or silent. The question will be "Is it a good show?"

Q.—Will all pictures be talking pictures?

A.—No. That ties in with my answer to the first question. It depends on good entertainment.

Q.—What subjects are suitable for dialogue?

A.—Subjects that are suitable for dialogue will be made as talking pictures. Subjects that best adapt themselves to silent treatment will be made as silent pictures. The ratio of talking and silent pictures depends upon the way strong dramatic subjects shape up, and upon the public's reactions to the two types of pictures.

Q.—Will the silent pictures of the future be synchronized with musical scores?

A.—Yes. We have found that synchronization is tremendously to the dramatic and romantic appeal of production. In the future, subjects that lend themselves to beautiful musical expression will be chosen in preference to those that do not. Musicians who play for the synchronized pictures are all realists. Their work adds great emotional power to the production.

Q.—How about sound effects?

A.—The same answer applies to them.

Q.—Will stage directors such as directors of talking pictures or will the men who have been making silent pictures be the better talking film directors?

A.—Common sense reasoning will answer that. The stage director who studies motion picture technique and thoroughly familiarizes himself with the screen's demands will succeed as a talking picture director. The silent picture director who studies the new medium will also succeed. It rests with the individual.

Q.—Will stage stars supplant the present screen stars in dialogue pictures?

A.—No. Some stage players will have sensation success on the talking screen. So will many of the present film stars. It is a new medium for both. Both will have to add other qualities to those that brought them success in the past. Again, it depends upon the individual. The stage player will find his or her trained voice a great asset. The established film player has demonstrated screen personality, and is used to working before the cameras. If there is any advantage, it probably goes to the present film players.

Q.—Is beauty still important in pictures?

A.—More so than ever. The voice expresses so much of personality that beauty takes on a new meaning in talking pictures. A melodious voice will never take the place of physical beauty, but it can add to it. It stands to reason that the player of pleasing appearance who has a good voice will be more acceptable to the public than one just as physically attractive, but with a less melodious voice. The pleasing appearance is still essential, however.

Q.—Then it is not true that beauty is a drug on the market in Hollywood?

A.—Certainly not; that is, real beauty. It is true that Hollywood is full of pretty girls and good-looking boys who will never amount to anything on the screen. They do not have the other qualities—personality, intelligence, initiative—that must go with good looks to bring entry into pictures.

Q.—Will talking pictures affect the preference for youth on the screen?

A.—I see no reason why they should. If the public wants to see youth, why will it not want to hear it?

Q.—Do talking pictures offer more opportunities for talent than the silent films?

A.—Unquestionably. The singers, the dancers, whistlers, and any others with any special talents can now turn to the screen. As an example, take Moran and Mack. Two great artists, the full magnitude of their talents would have been lost to motion pictures without dialogue films. The player like Nancy Carroll, who can dance and sing, or Charles "Buddy" Rogers, who plays all sorts of musical instruments, has a much better chance to succeed in the new type of pictures than the one without extra talents.

Q.—Will talking pictures have any effect on the general speech of the nation?

A.—I am sure they will, and a beneficial one. Clearer diction and better English will result from them. Just as the films set styles in clothing, they will bring a new fashion in improved speech. If all of the leading feminine screen stars let their hair grow long, I firmly believe they could

BENEFIT SHOW SELLS INSTITUTIONAL STORY

"Florida" in Jacksonville wins public good-will by co-operating with civic organizations.

EXTRA The Florida Times-Union EXTRA

SECOND ANNUAL EDITION

WEDNESDAY, MARCH 6, 1929.

JUNIOR LEAGUE OF JACKSONVILLE

Mayor Alsop Turns Auctioneer to Raise Funds for Junior League Day Nursery

The Place--Florida Theatre
The Time--9 P. M. Tonight
Bidding--Will Be Brisk

Tonight at 9 o'clock at the Florida theatre, our kind friend Mayor John T. Alsop, Jr., is going to give us a send-off and theatre party combined. Isn't he wonderful?

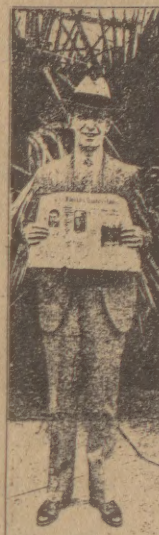
He is going to raffle off the first ten copies of our Junior League Edition, which will come hot off the Florida Times-Union press.

The Junior League Edition of the Florida Times-Union is one year old tomorrow and our party at the Florida Theatre tonight is only one of a number of special features attached to the publishing of this edition.

But perhaps you are one of the few that do not know what it is all about. The Jacksonville Junior League has as its main charter a Day Nursery, where working mothers may leave their children during the daytime and yet enjoy the pleasure of their little ones in the evening. It is a great and unselfish work. Opened five years ago the Day Nursery started with a few children and it now has grown to where it cares for thirty-five children daily.

In two and one-half years it has paid \$12,000 on its \$17,000 Nursery Home building, which goes to show what can be done in a few short years when a group of ambitious young women work together.

Won't you assist in this work, and give it your financial as well as moral support?



125 Junior League Newsies Will Invade Jacksonville Tomorrow

Tomorrow morning you will see about the snappiest group of Jacksonville newsies you have ever cast an eye on.

There will be 125 in all and they represent the membership of the Jacksonville Junior League who are out to do their bit in selling their annual Junior League Edition of the Florida Times-Union. Every nickel received from the sale of papers by these girls will be used to maintain and operate the Day Nursery.

Twenty years ago in New York a group of prominent debutantes conceived the idea of sending their debut flowers to the different hospitals and charity wards of the city. This was the germ from which the Junior League originated and from this simple little act of kindness great deeds have sprung. The idea of doing something worth while in the community in which they lived has spread to all parts of the country until now there is an organization of 104 Junior Leagues, whose sole object is to help others, not from a sense of duty, but with a heart full of love and proud that they are given the opportunity to lighten the burden of those less fortunate.

Many and varied are the charities sponsored by each league, but the youth of the country has become vitally interested and nothing now seems impossible for them to undertake.

For the most part this work has turned to helping children and giving them an opportunity to grow up and become good citizens, healthy and sound in mind and body.

Won't you help tomorrow by buying a paper and giving as generously as your means afford?

Mayor Volunteers To Support Move

When there is any worth while charity that needs support, our Mayor can always be depended upon to come to the front and give the project his hearty support.

He has kindly consented to auction off the first ten papers of the Junior League Edition at the Florida theatre tonight. The edition is replete with new pictures, new articles and it carries a message of love for little children.

The Mayor, always an entertaining talker, will briefly explain what the Junior League Edition is all about and its purpose in maintaining the Day Nursery.

The party at the Florida theatre will officially launch the second annual edition of the Junior League in the Florida Times-Union and will be followed tomorrow morning by a busy day of paper selling by attractive Junior Leaguers during the early morning hours.



end the bobbed hair fashion. The same reasoning will apply in speech.

Q.—Do you recommend elocution lessons for players or novices who aspire to film fame?

A.—Elocution went out of style for the stage some time ago. It is not wanted for talking pictures. Lessons to improve diction are excellent. The declamatory style of elocution is harmful. Singing lessons are helpful. None of our players have been instructed to take lessons of any sort. The players are using their own good judgment in what voice training they are doing. I want them to be natural.

Q.—What of accents?

A.—Sometimes they are an asset. I have requested Maurice Chevalier to take care that he does not lose his French accent through constant association with English-speaking people in Hollywood. His accent is one of Chevalier's many peculiar charms.

Then there is the Russian Bacchanova. Her accent is a real asset. The day that Emil Jannings speaks in the proper role, will be a sensational one in film history. Accents are important for all players, especially character actors. In different roles, they will have to vary their voice inflections and their diction. It offers another problem for the screen player to master.

Q.—What effect will synchronized pictures have on music?

A.—They will make Hollywood a great musical center. I look for the film capital to become the birthplace of the big song hits of the future. Synchronized pictures will prove a remarkable stimulus to music. They will bring, too, a greater popular appreciation of good music.

Q.—What of the future of musical shows in pictures?

A.—Tremendous. Musical plays such as "Close Harmony" or "Burlesque" will be very popular. There will be screen musical comedies and operettas. I do not think grand opera will come to the screen, because it is not popular enough generally.

Q.—How about Shakespearean plays?

A.—The public demand is not great enough.

Q.—What is the next technical development?

A.—A wide angle lens, giving a broader screen. The screen of the future will be as big as the present theatre stage. The new development will make every seat in a theatre a front row vantage point, because of the closeup possibilities of the camera.

Q.—What do you consider your greatest problem?

A.—To create good entertainment, whether in dialogue or silence.

HOW ABOUT YOU?

The Capitol Theatre, Des Moines, Iowa is one of the theatres taking full advantage of the possibilities offered by the song YO TE AMO in publicizing "The Wolf Song." Realizing the value of opportunities offered through the plugging of the song, they have placed orchestras with all the hotel and dance orchestras, and the song is being played by every worth while orchestra for several weeks in advance of the showing of the picture as well as during the week the picture will show.

The radio station has naturally been tied in. This is usually easily accomplished by arrangement with a hotel orchestra that broadcasts directly from the hotel dining room.

This is the sort of stuff that sells seats at the box office. What are you doing along those lines? Let us know.

PUBLIC OPINION

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of April 13th, 1929

Never, in the entire history of my experience, has the theatre manager been confronted with such a formidable array of sure-fire box office hits, as he will receive during the coming quarter. Under those circumstances, it should not be difficult for him to reach and top his assigned quota. SAM DEMBOW, Jr., Executive Vice President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

SELLING APPEAL

Showmen, particularly our younger ones, in their eagerness to "merchandise" their shows, frequently overlook one very important fact publishing the name of their attraction and playdate.

That fact is the psychological effect of their manner of appeal.

This fundamental element of selling anything, whether it be shows or shoelaces, should never be overlooked. On the contrary, it should be the first consideration. Media comes second.

A great many showmen dress their appeal in exactly the same attire, no matter what they sell. Their idea of "variation" is to simply increase or decrease the campaign pressure—adding or subtracting a few stunts, window cards, newspaper display inches, getting or not getting a few merchant tie-up ads.

In selling anything, the first thing to do is to decide accurately what elements the merchandise possesses that please the largest group of potential buyers. This thought should always be the opening thought of any piece of copy, even tho it is in small type completely dominated by the theatre name, name of stars, attraction or date.

People generally take the theatre for granted after they've visited it a few times; a star, unless of the rare first magnitude, is favored, but also largely taken for granted. The entertaining value of *WHAT the star does* in your theatre in a certain production on a certain date, is of first importance. State it alluringly, breathlessly, vividly!

The manner of appeal having been considered, Media is next.

The amount of time and effort consumed in getting a window tie-up that gets a glance from only a few hundreds or thousands, might better and first be used to prepare the kind of NEWS-STORIES, DISPLAY ADS and NEWSPAPER PROMOTIONAL PUBLICITY STUNTS which are forcibly brought to the attention of all the thousands of newspaper readers. The failure and subsequent dismissal of a Publix showman was recently caused thru his inability to imaginatively handle his most important media of sales-expression—his newspaper-ads, theatre-news stories, and his written screen trailers.

Showmanship is largely a job of written-salesmanship, rather than talking-salesmanship, because the written appeal has much wider circulation. Writing requires a greater depth of thought than speech, because an inept statement written and published is beyond recall or change, while the effect of a verbal statement can instantly be noted and corrected.

PUBLIX WANTS NO FAKES!

Fakes!

Publix don't want them.

Whether it's a fake-news story designed to bring crowds to the box office, or a fake attraction—they're undesirable.

Moreover, you can believe PUBLIX OPINION in the statement that the perpetrator of a fake in connection with Publix Theatres will fare badly as soon as his effort is discovered by Publix.

There is plenty of opportunity for truthful entertainment effort or news about pictures, stars, stage shows, musical personalities, theatre operation, which, if properly presented in their truthful state, will be gladly received by editors. Not only is there no necessity for fakes but Mr. Sam Katz is the authority for the pledge to the public and press generally that nothing untruthful will ever emanate from the Publix organization with the motive of deceiving the press or public.

Frequently PUBLIX OPINION receives a clipping, or a letter from someone, showing a "clever" fake that broke "successfully" into print. Fortunately these usually come from non-Publix sources, but if and when they do come from Publix employees, the same error is not made twice.

The lifetime endeavor of scores of honest, idealistic business men who created Publix, the millions of dollars invested in properties—these are the guarantees of fidelity to the public that have given leadership to Publix. There is nothing clever about destroying such public confidence so faithfully earned.

A "fake" theatre-news story is the product of a mind too lazy to dig out a truthful story of equal public interest.

A "fake" attraction is the product of an inferior showman.

GUARD YOUR COMPANY'S BRAINS

The "showman" of a dozen years ago who wrote in to his nearest film exchange and asked for 15,000 press books seems to have discovered PUBLIX OPINION and revived his "great idea."

Questioned as to why he wanted so many press books, the exhibitor replied "As long as they're free, I thought I'd have them distributed from house to house."

Frequently requests are made for copies of PUBLIX OPINION which are all out of line with the requirements of the operation.

PUBLIX OPINION is a publication FOR EXECUTIVES ONLY.

It is not to be passed around promiscuously to all employees.

Its contents are CONFIDENTIAL information for EXECUTIVES ONLY in the employ of Publix and Paramount.

If the publication is promiscuously distributed, of necessity our executives will be forced to confine their information, and statements, to the barest sort of remarks. The value of PUBLIX OPINION to you will decrease in proportion.

If there is anything in PUBLIX OPINION you want your staff to read, clip it and post it or explain verbally. Don't pass out the whole paper.

Enough copies are sent to each theatre and exchange to permit several to be clipped and posted. The remainder should be filed by the executives in each operation, and the confidential contents used with discretion.

Your brains and effort, and the brains and effort of a great many of your fellow executives in Publix and Paramount, are mirrored in PUBLIX OPINION so that all Publix may benefit. Let's not be so careless that our opposition gets a free ride at our expense.

MUSIC NOTES

VIC INCE, who was given a leave of absence on account of illness, has resumed his duties as Stage Band Leader at the Metropolitan Theatre, Houston on Saturday, April 6th, 1929, replacing MEL CRAIG.

RAY BELL terminated his engagement as Stage Band Leader at the Eastman Theatre, Rochester, on Friday, April 5th.

EDDIE GUEST temporarily replaced Bell at the Eastman opening Saturday, April 6th.

LOUIS CALABRESE, conducted the second matinee Monday, April 8th, in the New York Paramount.

AUSTIN ("Skin") YOUNG, formerly with Paul Whiteman sang, the vocal chorus of the band number in "Say It With Flowers" throughout the week of April 6th, at the New York Paramount.

PUBLIX IN PEEKSKILL

A valuable plot of property just around the corner from the business center of Peekskill, N. Y. has been purchased by Publix, in order that it might erect a new theatre there seating 1500 people. The theatre will be the last word in modernity and especially constructed for sound.

FILE THIS! IT WILL HELP PLAN PROGRAM

Watch Publix Opinion for this service in every issue! Watch trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot- age	Re- lative
	Hearts in Dixie—8 reels (A.T.)	Fox	6227	63
	Prologue		520	
	Mollie And Me—9 reels (P.T.)	Tiffany-Stahl	8131	20
	Shakedown—7 reels (P.T.)	Universal	6539	24
	Duke Steps Out—8 reels (S.)	Metro	6140	24
	Captive Woman—9 reels (P.T.)	First Natl.	8144	91
	Trailer		575	6
	Saturday's Children—9 reels (P.T.)	First Natl.	7760	88
	Black Waters—8 reels (A.T.)	World Wide	7000	78
	Broadway Melody—10 reels (A.T.)	Metro	9050	101
	Broadway Melody—(Trailer)			
	Divine Lady—10 reels (S.)	Metro	5553	94
	Speak Easy—7 reel (A.T.)	First Nat.	5617	98
	Coquette—9 reels (A.T.)	Fox	5617	62
	Gentlemen of the Press—8 reels (A.T.)	United A.	6767	75
		Paramount	6878	76

S—Sound
AT—All-Talking
PT—Part-Talking

LENGTH OF TALKING SHORTS

PARAMOUNT				
	Trailer Chinatown Nights		285	3
	Close Harmony Trailer		234	5
	Humorous Flight		880	10
	Moonshine		1907	21
WARNER BROTHERS VITAPHONE				
735	June with John Huntley		543	6
725	Phil Baker in Spain		651	7
2910	Ben Bard Champion Golfer		787	9
736	Cunningham & Bennett		900	10
728	Stella Mayhew		733	8
733	Sanderson & Crummit—Words of Love		521	6
746	Eleanor Painter—Lyric Soprano		740	8
720	Fred Ardath—Corner Store		845	9
2868	Joe Lewis		695	8
718	J. Vallie—Songs of Love		719	8

FOX				
	Movietone News 23A		850	10
	Movietone News 23B		850	10
	Movietone News 24A		820	8
	Movietone News 24B		837	8
	Clark & McCullough in Beneath the Law		1880	21

PATHE				
	News No. 12		960	10
	News No. 14		858	10
	Topical Quips		380	3
	Topical Tips		325	4

EDUCATIONAL				
	Zip Boom Bang		1900	21

INDEPENDENT				
	Gorno Italian Marionettes		709	8

LOUIS BAUM				
	Meet the Family		1428	14

VAN BUREN				
	The Swan by Walter Futter		418	5

Length of Non-Synchronous Shorts

PARAMOUNT				
	Ko Ko's Signal		565	6
	Ko Ko's Focus		547	6
	Ko Ko's Knock Down		580	7

AT OUR NEW YORK THEATRE

WEEK OF
APRIL 13

THEATRE
PARAMOUNT (New York)

Hole In The Wall Nothing But The Tr

Coquette Coque

The Wild Party The Wild Pa

THEATRE
BROOKLYN-PARAMOUNT

Hole In The Wall Nothing But The Tr

THEATRE
CRITERION (\$2)

The Letter The Let

PALM BEACH CLOSES OUR NEW THEATRE

The Garden and Beaux Arts Theatres, Palm Beach closed March 30th for the season.

The Paramount Theatre, Palm Beach closed March 31st for the season.

Publix will take over the operation of the Princess Theatre, Toledo, Ohio, on Saturday, April 13th. The manager will be announced later.

We have also assumed operation of the Avalon and Jessie Theatres, Grand Junction, March 30th.